Characters

Hideo Otake	A Japanese-American produce man in his early fifties.
Helen Otake	His wife, also early fifties.
George Otake	His son, in late twenties.
Judy Otake	His daughter, 17 to 20 age range, seen only in memory scenes.
Tsuneo Ujimori	His brother-in-law, about sixty, robust and ruddy.
Mits Toguchi	Hideo's buddy in his younger days, early twenties, only in memory scenes.
Goro Otake	Hideo's father, an old man, only in memory scenes.
Frank Handel	Judy's boyfriend, white, in his mid-twenties.

Act 1

Act 1, Scene 1

The set is skeletal with only the bare essentials: couch, chairs, coffee table, ottoman. Shakuhachi, a Japanese flute, sounds sadly in the night. Moonlight casts shadows on the darkened set. Hideo and Helen appear in the shadows.

HELEN OTAKE

All of a sudden tonight, it got terribly cold.

Lights go up. Hideo and Helen are in funeral clothes. He holds an umbrella, she an urn wrapped in white cloth.

HIDEO

You should've worn a coat, sweater's no good.

HELEN OTAKE

It's not the weather.

HIDEO

Maybe you're catching a cold. The way you feel now, your resistance must be low. You know how you are when you get sick--you don't eat or drink anything. You make me worry for nothing.

Hideo sits in his chair holding the umbrella across his lap. She sits on the couch with the urn on her lap.

HELEN OTAKE

I won't make myself get sick.

HIDEO

Drink lots of orange juice. I'll bring home a bag of oranges from work tomorrow. Got a sale on Valencias.

HELEN OTAKE

You going to work tomorrow?

HIDEO

No, I'll just stop by for the oranges.

HELEN OTAKE

You don't have to. I'm all right.

HIDEO

No use taking chances. Don't get sick now, that's all I ask. I got enough on my mind.

(A beat)

Watermelons we just got in are really bad. No sweetness in the meat, not crisp, and you gotta sprinkle salt on for some taste. Bush wants to sell 'em 25 cents a pound, he's crazy. People buy 'em at that price, they'll only complain and get mad. They ask me, I'll tell 'em it's the weather, not knowing what to expect. Too much rain, not enough rain. Drought or flood. Take your pick. Seventy percent chance of rain tonight, that's what the weatherman said. So what happens? I bring the umbrella for nothing.

He puts the umbrella aside.

HELEN OTAKE

I think it'll snow in the mountains.

HIDEO

Snow? Maybe.

HELEN OTAKE

The mountains will look beautiful tomorrow. Especially tomorrow.

HIDEO

Screwups, nothing but screwups. Simple weather reports they screw up. That's what's wrong with this world. A lot of bums screwing up everything.

(A beat)

Well, at least the worst is over.

HELEN OTAKE

Yes, I don't think it'll rain tomorrow.

HIDEO

No, I meant the funeral.

HELEN OTAKE

Oh.

HIDEO

What else did we do tonight?

HELEN OTAKE

Tonight? Tonight I cried. I won't cry anymore.

HIDEO

They made Judy look like she was sleeping.

HELEN OTAKE

I thought if I touched her, she would wake up.

HIDEO

She was at peace, that was the important thing, that's what I told myself.

HELEN OTAKE

She looked different to me.

HIDEO

Different? How?

HELEN OTAKE

I don't know.

HIDEO

Crazy. Only thing I didn't like was the organ music.

HELEN OTAKE

I guess the mortuary arranged it.

HIDEO

Sure, the mortuary. They want to make you cry, make it sad with all the tears. If they got tears, they think the funeral is a success. Sure, it's big business for them.

(A beat)

My boss sent a wreath, did you notice?

HELEN OTAKE

That was nice of Mr˙ Bush.

HIDEO

Must have cost at least $50. He doesn't spend that much for everybody. Last year Eileen Ritchie's mother died and Bush sent something small, a bouquet, I think. Guess he thought I was worth a wreath.

HELEN OTAKE

I wonder what's keeping George and Tsune?

(A beat)

Nice having George home.

HIDEO

Took his sister's funeral to bring him home.

HELEN OTAKE

Now that the funeral's over, maybe we can talk to George about other things, like the future. I hope we. . .

HIDEO

You only waste your breath with him.

HELEN OTAKE

I think George wants to come home.

HIDEO

Did he say that?

HELEN OTAKE

Not in those words but. . .

HIDEO

He says he's doing okay in Atlanta.

HELEN OTAKE

He could do the same kind of job here.

HIDEO

Selling suits in a men's shop-what kind of work is that? You know, before, if I had a business, well, he could've worked with me.

HELEN OTAKE

What's wrong with a fruit stand? Good, honest work.

HIDEO

Don't make me laugh.

HELEN OTAKE

I mean it.

HIDEO

Hell no, my son's gotta be better than that. Me, sure. But him. He's got a college degree, that should mean something. He can go right up to anybody and talk to them, you know, with no problem. He could talk to Bush, for instance, meet him at fancy cocktail parties and talk his butt off. Like tonight, I told George to thank the priest and give him the envelope with the money. He gotta do things like that.

HELEN OTAKE

Maybe that's why they're taking so long to come home.

HIDEO

The reverend. He gave a good eulogy. What was his name?

HELEN OTAKE

He didn't even know her.

Hideo is searching for cigarettes.

HIDEO

What? Who didn't know who?

HELEN OTAKE

The reverend. He didn't know Judy.

HIDEO

Of course he didn't know her. She never went to church. Why should he know her? Anyway, I gave a $50 donation. That should make the church happy.

HELEN OTAKE

I suppose.

HIDEO

That's their job at funerals. Say a few words. Ministers with strange faces. Like the one tonight. I don't remember what he said. What did he say?

HELEN OTAKE

I don't know.

HIDEO

But he did say something in English. . . The eulogy, that was in English. . . or was it Japanese? That was a

eulogy?

Hideo notices that Helen is still holding the urn.

HIDEO

(CONT˙)

How long you gonna hold that thing. Put it away.

HELEN OTAKE

Where?

HIDEO

Any place, until we bury it tomorrow. We should've had the funeral in the day and the burial right after. Get it over with quick.

George enters carrying a cardboard box. He wears a dark suit.

GEORGE OTAKE

Here's the sympathy cards.

He puts the box on the coffee table.

HELEN OTAKE

Where's Uncle Tsune?

GEORGE OTAKE

He borrowed the car to get some doughnuts.

HIDEO

Doughnuts? What the hell he want doughnuts for?

GEORGE OTAKE

I guess he's hungry.

Hideo removes his coat and tie and rolls up his sleeves. He sees Helen is still holding the urn on her lap.

HIDEO

Helen, put the urn away, some place, so it won't get in the way.

Helen looks confused and helpless.

GEORGE OTAKE

Here, Mama.

George takes the urn and carefully places it on a small table.

GEORGE OTAKE

(CONT˙)

Just doesn't make sense. Why did Judy kill herself?

HIDEO

She didn't.

GEORGE OTAKE

The report said overdose of sleeping pills.

HELEN OTAKE

Judy wouldn't kill herself, George.

GEORGE OTAKE

But, Mama, maybe she couldn't hack it.

HELEN OTAKE

Shut up! Don't badmouth your sister, don't say one word!

GEORGE OTAKE

I'm not but. . .

HELEN OTAKE

She left home over two years ago and we never saw her again--alive. Two years. It seems like such a long time ago.

HIDEO

Everything is a long time ago now.

The Japanese flute plays a sprightly tune, evoking a distant time years ago when hearts were younger. The music gradually turns sadder. Lights dim on the living room except for a strong light on Hideo. We are in a memory scene.

HIDEO

(CONT˙)

I'll try my best to make you happy, Helen. Someday, I'll work my own business. I won't be a small chicken all my life. You'll be proud of me. Wait and see.

Helen appears in another spotlight away from Hideo, wearing a red shawl over her shoulders. She looks younger, in her early twenties in spirit.

HELEN OTAKE

I'm proud of you already, and I know we'll be happy together. I have faith in you. Nobody will stop us.

HIDEO

I want a big family. Is that OK?

HELEN OTAKE

Oh, how big is big, Mr˙ Otake?

HIDEO

Ten children.

HELEN OTAKE

Oh my gosh!

HIDEO

Too little?

HELEN OTAKE

(Laughing)

Oh no!

HIDEO

Cheaper by the dozen?

HELEN OTAKE

Have mercy.

HIDEO

Okay, we'll compromise. An even six.

HELEN OTAKE

That's generous of you.

HIDEO

You don't believe in big families?

HELEN OTAKE

I never said that.

HIDEO

Six sons. A good, strong family. They gotta stand on their own two feet. People will say, "You can't push those Otakes around. They're tough and loyal and full of guts." I know my father wanted more sons. I wasn't enough.

HELEN OTAKE

What about daughters? We'll want some girls.

HIDEO

They're so hard to raise.

HELEN OTAKE

No, they're not. We'll have girls too. It's settled.

HIDEO

Daughter. One.

HELEN OTAKE

Two daughters. That way she'll have someone to play house with.

HIDEO

Do we really want children?

HELEN OTAKE

That's a silly question.

HIDEO

This is a crazy world.

HELEN OTAKE

Because it is such a crazy world, we want children. Someday they'll make it better.

HIDEO

Would you still love me if we weren't trapped here in Manzanar?

HELEN OTAKE

Why do you say that?

HIDEO

You're getting permission to leave the camp and go to college.

HELEN OTAKE

Of course. My father wants me to go, and I want to go. I want to finish my education and get my degree.

HIDEO

I'm not enough?

HELEN OTAKE

That's not it. The war's not going to last forever. When it's over, we have to be ready, that's all. Don't be so gloomy.

HIDEO

Will you miss me?

HELEN OTAKE

Yes. I'll come back to you, I promise, and we will marry and live happily ever after.

The light dims on Helen, who then exits.

TSUNEO UJIMORI

Well, here I am.

Light up on living room. George is seated on the couch. Hideo is back in his chair. Tsune carries a box of doughnuts.

TSUNEO UJIMORI

(CONT˙)

I couldn't decide what to buy at the doughnut shop, so I got two of each.

(To George)

Where's your mother?

GEORGE OTAKE

She's making coffee.

TSUNEO UJIMORI

Oh good. Doughnuts and coffee, can't beat that combo. Loved to dunk doughnuts ever since I can remember.

Tsune offers some doughnuts to George.

GEORGE OTAKE

No thanks, Unc, gotta watch my figure.

TSUNEO UJIMORI

Look who's talking. You gotta get more meat on you, George. You come and stay at our place and Auntie Kimiko and Grandma will fatten you up in no time.

GEORGE OTAKE

Some good home cooking, eh. Yeah, living in Atlanta I don't get good old country food like nishime. And oh yeah, what I really miss is sashimi.

TSUNEO UJIMORI

With shredded daikon. And hot mustard and shoyu.

GEORGE OTAKE

Right.

TSUNEO UJIMORI

Now you really got me hungry.

He eats a doughnut.

TSUNEO UJIMORI

(CONT˙)

Something about funerals makes me hungry. Ah, the relief from the tension, I guess.

GEORGE OTAKE

Sure, that's it.

TSUNEO UJIMORI

Just couldn't eat tonight before the funeral.

(Calling out)

Helen, how's about the coffee?

(A beat)

By the way, Hide, where is everybody? Shouldn't people be here by now?

HIDEO

I told them not to. Better that way. I didn't want any fuss.

TSUNEO UJIMORI

I shouldn't have bought so many doughnuts then. I thought people would drop in. George, you gotta help me with some of this.

GEORGE OTAKE

Sure, tomorrow for breakfast.

TSUNEO UJIMORI

Not much people at the funeral tonight, Hide. Didn't Judy have friends?

Tsune sees that Hideo doesn't plan to answer him.

TSUNEO UJIMORI

(CONT˙)

(To George)

You know, my father's funeral was a biggie. You were there, Hide, at least two hundred people. The whole Japanese community, I bet. Yeah, the old man really knew how to handle people.

(To George)

Kid gloves, you know. Praised them to high heaven to their faces even if he thought they were a bunch of jerks. Always worked.

(A beat)

Well, Hide, how's the produce business?

HIDEO

We're doing all right.

TSUNEO UJIMORI

We? Oh, you mean the guy you work for. You make him treat you right.

HIDEO

He's a good boss.

TSUNEO UJIMORI

Make sure you get a cost-of-living raise besides your merit raise. That's what I give my workers. You gotta speak up, Hide.

HIDEO

My boss sent a wreath tonight.

TSUNEO UJIMORI

Yeah? Was he there?

HIDEO

No. He was busy.

TSUNEO UJIMORI

I go to all the funerals connected with my workers. The personal touch, shows 'em you care.

Helen enters with a tray of coffee cups.

TSUNEO UJIMORI

(CONT˙)

Oh, Helen, yes, the mocha.

Tsune takes a cup. Helen gives Hideo his.

GEORGE OTAKE

Nothing for me, Ma, I'm going to change.

George exits. Helen sits with her cup.

TSUNEO UJIMORI

Helen, this coffee is terrible. Is it instant?

HELEN OTAKE

That's what we drink now.

TSUNEO UJIMORI

Nobody should drink instant. It's a crime. When I get home I'll send you some Kona coffee. Bought two cases of the stuff when I was in Hawaii. Best in the world. Put hair on your chest, Hide.

HIDEO

I like instant.

TSUNEO UJIMORI

(To Helen)

Too bad Kimiko couldn't make it. She could've helped you with the house or something.

HELEN OTAKE

No, there wasn't much to do here anyway.

TSUNEO UJIMORI

Yeah, well, what with Regina getting ready for her wedding this weekend. Well, Kimi's going nuts with last-minute details.

HELEN OTAKE

I know.

TSUNEO UJIMORI

Or she would've come. I asked, you know, but. . .ah, sure you can't make the wedding?

HELEN OTAKE

I think it's too soon after Judy's death.

TSUNEO UJIMORI

Sure, I understand. Did I tell you she's marrying a psychiatrist? I think I did. Dr˙ Timothy Nakano. Kimi's crazy about him, too. He treats her real nice. He's not dumb, butters up the old lady, you know. He's not a psychiatrist for nothing.

HELEN OTAKE

You said Regina was going to teach after she gets married?

TSUNEO UJIMORI

Yeah. She doesn't have to work, of course, but she loves kids, so why not?

HELEN OTAKE

Regina was always a bright, helpful girl.

TSUNEO UJIMORI

You should see her guest list, two hundred, at least. She has too many friends, that's what I told her.

HIDEO

Judy had friends. They were at the funeral.

TSUNEO UJIMORI

Huh? What? You say something, Hide?

HIDEO

I said Judy had friends.

TSUNEO UJIMORI

Oh. . .yeah, sure. You know, Helen, the wedding's going to be bigger than Pop's funeral.

(A beat)

Helen.

HELEN OTAKE

Huh?

TSUNEO UJIMORI

The wedding.

HELEN OTAKE

Oh yes, I heard.

Light down on living room and light up on Judy about age 17 at another part of the stage.

JUDY OTAKE

You can do it, Judy, you know you can. Just kick yourself and go, go, go! What's the matter with you, girl? The whole world's out there waiting for you. Remember what Frank said, don't forget it! Get your head together and don't get down, not for a minute, not for a second. Never, never, never get down.

HIDEO

Judy.

A spotlight falls on Hideo as he joins the memory scene.

JUDY OTAKE

(Surprised)

Oh, Papa.

HIDEO

I got a call from your school counselor. She said you're having problems in school.

JUDY OTAKE

Not really.

HIDEO

Why don't you study more-like George.

JUDY OTAKE

I don't want to be like George. I'm tired of hearing about him.

HIDEO

Sure, he studied hard, all you want to do is play. You're too stupid. Why do you think I work two jobs to send you to school?

JUDY OTAKE

I didn't ask you to work a second job. It's not my fault.

HIDEO

Sure, it's your fault, all your fault. George is going to graduate from the university this year, and what about you? You probably won't finish high school.

JUDY OTAKE

I don't care. I don't care if I never finish school.

HIDEO

You spending too much time with this guy Frank. I told you not to see him.

JUDY OTAKE

Frank's all right. He's good.

HIDEO

Yeah, good for nothing.

JUDY OTAKE

Frank's going to be a writer.

HIDEO

He's a greasy mechanic with stupid dreams.

JUDY OTAKE

Papa, I have dreams, too. Do you hear me, Papa? I'm going to be an actress or maybe a singer or maybe both.

HIDEO

Don't talk crazy. You never even studied any of that.

JUDY OTAKE

That doesn't matter. Frank says I have natural talent. He thinks. . .

HIDEO

I don't care what he thinks.

JUDY OTAKE

When I make it to the top, Papa, people will adore me and want to touch me. And I'll be happy. My life won't be my own, but it's what I dream of.

HIDEO

You go to college like Mama.

JUDY OTAKE

What good did it do her?

HIDEO

Be a school teacher, what's wrong with that?

JUDY OTAKE

Nothing, nothing at all. Teacher, secretary, bookkeeper, maybe, oh how wonderful. Then a few years later, get married to Mr˙ Dull and Decent and raise children. Be a polite homemaker and obey the husband. Bring the children over to see Grandpa and Grandma. Thanksgiving dinner, Christmas shopping. Oh, what a simple way to live a lifetime. But it's not me. Don't you see?

HIDEO

Use some common sense, don't act so dumb.

JUDY OTAKE

Just tell me to try my best and that you'll be proud of me. Say that. That's all I want.

HIDEO

Be realistic. You'll never make it.

JUDY OTAKE

I have faith in myself, even if you don't.

HIDEO

Life is hard, no room for fancy dreams.

JUDY OTAKE

If I can't dream, if I can't tell myself there's hope tomorrow, then I might as well be dead.

HIDEO

Don't talk like that, people will only laugh at you.

Light out on Hideo. Judy is alone in her own world.

JUDY OTAKE

Don't steal my dreams. They have no value except to me. Give me tears of happiness to fill a wishing well and shooting stars to light my heavens and birthday candles all blown out.

She blows as if blowing out candles. Light out on memory scene. Light up on living room, with Tsune, Helen, Hideo.

TSUNEO UJIMORI

Hide, you ever thought of buying some land?

HIDEO

Land? What for?

TSUNEO UJIMORI

Hey, let me tell you, real estate is your best buy in these times.

HIDEO

I'm not interested.

HELEN OTAKE

We still have to pay off this house.

TSUNEO UJIMORI

You kidding? This old place?

HELEN OTAKE

Hide had to sell the first house, and we lived in an apartment for a time.

TSUNEO UJIMORI

That wasn't smart, Hide. Paying all that rent and not building any equity.

HELEN OTAKE

We couldn't help it. The first house, that really was his father's and. . .

TSUNEO UJIMORI

As a man with a real estate business, I should know. No sir, that was not too bright.

HELEN OTAKE

We had to pay some bills and his father was. . .

TSUNEO UJIMORI

Okay, put your ears to this news. We got some terrific acreage we're selling. You know, resort area development, retirement village, the works. If you can swing a few thousand, I'll get you a choice site and make both of you some good money for your old age.

HELEN OTAKE

Not right now.

TSUNEO UJIMORI

Now's the time. In your old age you'll need financial security. Let's face it, if you don't take care of yourselves, who will? Think about that for a minute.

HIDEO

I got a pension plan at work.

TSUNEO UJIMORI

Don't depend on it. Won't be enough. Not even with Social Security. Now I don't want to say anything, but I don't think George is capable, you know?

HELEN OTAKE

Capable? Of what?

TSUNEO UJIMORI

What I mean, he's not that responsible, is he?

HELEN OTAKE

He has his own life.

TSUNEO UJIMORI

That's exactly what I mean. You can't depend on him to take care of you when you get old.

HIDEO

We don't bother him.

TSUNEO UJIMORI

Sure, young people nowadays don't worry about their parents. First thing you know, it's in the old folks home. They dump you and forget you.

HELEN OTAKE

I don't want to talk about that. It's not important.

TSUNEO UJIMORI

Sure you say that now. You figure you got 20 years to go, but you never can tell. Suppose one of you dies early.

HELEN OTAKE

Young people have their own lives.

TSUNEO UJIMORI

I tell you, kids today don't want old folks cluttering up their houses. No sir, send them away with all the other old bucks.

HELEN OTAKE

You don't know when to stop, do you? You go on and on and on!

TSUNEO UJIMORI

What's wrong? What did I say?

HELEN OTAKE

I won't hear talk about old folks and retirement homes. Life is more than that. It's dreams, achievement, happiness.

TSUNEO UJIMORI

That's a beautiful thought, and you're right, Helen, absolutely right. And it was worth it. That's why Pop sent you to college. How many fathers did that in those days. And Pop was proud of you.

Light down on living room and light up in memory area at another part of the stage. Hideo enters the memory area where there is a spot of light.

HIDEO

My father is a proud man. I can't treat him like a piece of old furniture. I look at his face and it tears me apart. What can I say to him?

HELEN OTAKE

Tell him the truth. I can't handle him myself. He's too much for me. He's blind, now he can't even walk. He's a senile old man. Now's the time to put him in a nursing home.

HIDEO

Don't say that.

HELEN OTAKE

Don't ask me to wash him and feed him.

HIDEO

You don't have to. I'll do those things when I get home.

HELEN OTAKE

And when he wets the bed? And the diarrhea that stinks the whole house?

HIDEO

I won't put him away.

HELEN OTAKE

Why not? He never showed you any love. You said so.

HIDEO

He raised me. He gave me a name. That's all I have a right to expect.

HELEN OTAKE

This house smells, Hide. It smells like a death house. This isn't a home to raise children.

HIDEO

This is my father's house, not mine. He put what little he had into it. I can't kick him out of his own house.

HELEN OTAKE

I could get a job. With both of us working we could squeeze by.

HIDEO

Can't wait to get out of this house, can you? It's not just my father. It's you. You don't want to be cooped up here, just a plain housewife. Not when you have a college degree.

HELEN OTAKE

It's not fair to you or me.

HIDEO

Degrading for you, that's how you feel. Why don't you say it? Get out of this house then. I won't stop you.

HELEN OTAKE

After the war, I knew times would be hard for Japanese. And I saw you as a hard-working, honest man, not an intellectual, but someone who had sense in his hands, who wasn't afraid of work or hardship.

HIDEO

Hardship? Don't throw that word in my face. Hardship is something I can live with. I know the right thing to do.

HELEN OTAKE

What is it, Hide?

HIDEO

Sometimes I catch myself hoping my father would die, end his misery and die. Waiting for him to die, feeling like a vulture.

HELEN OTAKE

Don't talk that way.

HIDEO

You didn't know my father when he was strong. Nothing bothered him. Now to see him like this, I can't hurt him more than he's hurting now.

HELEN OTAKE

Maybe I should take Georgie and stay with Tsune. Temporarily at least. I don't know if I sound selfish. Maybe I am. Selfish enough to want my life to have some value, some meaning.

Helen exits. Light down on memory scene, light up on living room.

TSUNEO UJIMORI

If George would shape up, Helen might not be depressed. Know what I mean? If you ask me, that's how I see it.

(A beat)

You hear me, Hide?

Hideo has returned to the living room.

HIDEO

What? Where's Helen?

TSUNEO UJIMORI

She went to change clothes.

HIDEO

Oh.

TSUNEO UJIMORI

George is no comfort to her, not really.

HIDEO

She's just happy to see him.

TSUNEO UJIMORI

But what good is he?

HIDEO

He's doing okay.

TSUNEO UJIMORI

What happened to him? He was such a smart kid.

HIDEO

Nothing happened to him.

TSUNEO UJIMORI

Yeah, that's the trouble--nothing. What's he doing selling men's suits?

HIDEO

He likes it.

TSUNEO UJIMORI

He didn't have to go to college for that. You should've given him a straight talk, lay it all out like I did with my two boys. When they were old enough to understand, I told them it was their job to make me and their mother proud of them. Work your butts off, I said. Make the Ujimori name proud. Well, it paid off. Derek's a

CPA and Byron works with me in the business. Hell, Derek will probably join the firm someday. See, it's all in how you raise your son.

HIDEO

What happened to George, it had nothing to do with how he was raised. He did good in school, it was afterwards, when he graduated, I dunno.

TSUNEO UJIMORI

If he was my son. . .

HIDEO

He isn't.

TSUNEO UJIMORI

I think you didn't raise him right.

HIDEO

That's not your business.

TSUNEO UJIMORI

Maybe I can help.

HIDEO

You're 20 years too late for that.

TSUNEO UJIMORI

What do you mean?

HIDEO

Don't get cute.

TSUNEO UJIMORI

Look, I'm tired. This hasn't been fun for me.

HIDEO

Yeah? Too bad we didn't get Bozo the clown for the funeral.

TSUNEO UJIMORI

I'm not in the mood for games.

HIDEO

I wasn't playing games 20 years ago.

TSUNEO UJIMORI

All right, what's with this 20 years again?

HIDEO

Don't act dumb. You remember. Judy was just a baby. A small produce market was up for sale. Four thousand was all I needed to buy it and make it go. Four thousand you wouldn't have missed. I came to you and practically begged. "I'll pay you all back," I said, "I'll work my ass off and repay you with interest." And you laughed at me.

TSUNEO UJIMORI

Nobody laughed.

HIDEO

Like it was a big joke I should want my own business. You enjoyed seeing your sister's husband on his knees to you. It was good for your damn ego!

TSUNEO UJIMORI

I did it for your own good. So all right, I turned you down. So did the banks. And you survived till now, so what of it? The market would've failed anyhow, and you with it, that much I knew.

HIDEO

I would've made good. All I needed was the chance.

TSUNEO UJIMORI

Baloney! You don't have business sense, never did. You don't know the first thing about business and how to deal with people. Bankrupt in a year, that's you.

HIDEO

You turned your back on Helen, too.

TSUNEO UJIMORI

I wanted only the best for her.

HIDEO

That's a laugh.

TSUNEO UJIMORI

I never understood what Helen saw in you. She could've done better, a thousand times better. I told her that. I remember when she told me she wanted to marry a no-account farmer who didn't even own his own farm. A man with no education, no future, in filthy clothes, muddy boots and dirt under his fingernails. One look at you and I knew. I warned Helen but she wouldn't listen. Well, she got what she deserved.

HIDEO

Who needed your money anyway. Me and my buddy Mits, we would've made it good and make you look silly.

TSUNEO UJIMORI

Yeah, sure.

Tsune exits.

HIDEO

We would've scored big.

Light up on Mits in memory area, light down on living room. Mits is in Army uniform with PFC stripe. The time is around 1947-48.

MITS TOGUCHI

Hide! Hide! Hey, you no good loafer, get your butt over here! How long you gonna keep me waiting?

Hideo goes half way to Mits and standing in his own pool of light.

HIDEO

Great to see you, Mits!

MITS TOGUCHI

Hubba, hubba, you ugly bugga!

Mits throw some plaful punches. Although there is ample space between them, Hideo dodges them playfully as if he were next to Mits.

HIDEO

Like old times, eh?

MITS TOGUCHI

Well, you look passable for a married man.

HIDEO

Of course, married life is fantastic. You should try it.

MITS TOGUCHI

Sure, buddy, when I'm a hundred years old.

HIDEO

Okay, c'mon now, tell me the details.

MITS TOGUCHI

What details?

HIDEO

Don't act innocent. Join the Army and see the world. A tour in Europe. How lucky can a guy get?

MITS TOGUCHI

Oh-ho-ho-ho! The women! I tell you, Hide, I had a wild time. Hey, know what drives the dames crazy over there?

HIDEO

No, what?

Mits smiles slyly.

HIDEO

(CONT˙)

Cheez, Mits, spill it!

MITS TOGUCHI

You ain't gonna laugh?

HIDEO

Laugh? Why should I laugh? I promise I won't laugh.

Mits whispers.

HIDEO

You did that! Judas priest!

Hideo can't help laughing.

MITS TOGUCHI

Hey, man, what could I do? They love it with a passion. One French broad loved me so hard I couldn't breathe.

HIDEO

Aeh, you big liar!

MITS TOGUCHI

Cross my hear! I almost passed out! No kidding! But wha-a-a-t a wa-a-y to go-o-o!

HIDEO

You horny toad!

MITS TOGUCHI

Wish you could've been there with me, Hide.

HIDEO

Hell, you got brothers and sisters to take care of your folks. Me, I got a wife and kid and old man. It makes a difference. A hell of a difference.

MITS TOGUCHI

How's your father?

HIDEO

Not so good. But he's tough and mean as ever.

MITS TOGUCHI

And Helen?

HIDEO

She's okay. I mean, really okay. But nothing like your French girls.

MITS TOGUCHI

Well, you should've been like me. Unattached and unavailable. A free man, baby, and I love it.

HIDEO

Yeah, but who's going to take care of you in your old age?

MITS TOGUCHI

You gotta be kidding. I ain't living that long. Live fast, die young, that's me. No regrets.

HIDEO

Remember the dreams we had?

MITS TOGUCHI

Dreams are made to be broken.

HIDEO

You were going to be an architect.

MITS TOGUCHI

And you a doctor.

HIDEO

A stupid kid's dream. You know me, I cut my finger and the blood makes me sick.

MITS TOGUCHI

What do you mean? The kid who used to poke chopsticks into helpless snails. C'mon.

HIDEO

Got a growing family to support now.

MITS TOGUCHI

Hey, think of it this way. You got somebody to share your life with. Me, I got nobody. Just me and my shadow. And I can't talk to my shadow.

HIDEO

Mits, why don't you settle down over here? You can stay at my place till you find a job. It'll be like old times. We can see each other all the time. You know, some poker, maybe, and fishing.

MITS TOGUCHI

Can't bring back the old times. Wouldn't be the same with you married.

HIDEO

How 'bout going into business?

MITS TOGUCHI

You and me?

HIDEO

Yeah, we could be great together. I'm sick of the produce business and working for somebody else.

MITS TOGUCHI

There's no business around.

HIDEO

There is. . .plenty.

MITS TOGUCHI

Name one.

HIDEO

Lots of things, we just gotta look.

MITS TOGUCHI

Nah, anyway, I figure New York's my town. Bright lights, fast women, booze it up. That's my style.

HIDEO

Listen, Mits, if I come across a good business deal, I'll let you know, okay?

MITS TOGUCHI

Sure, sure, but remember I'm an independent guy. Give me lots of air to breathe and lots of room to dance around.

Mits does a snappy dance.

MITS TOGUCHI

(CONT˙)

Gotta get my life schedule straightened out. Gotta X out all the bad stuff and fill it in with only triple A magic!

Light down on memory scene, light up on living room. Hideo starts to smoke a cigarette. George enters wearing casual clothes. Hideo sits in his chair.

GEORGE OTAKE

Mama worries that you smoke too much.

There is an awkward silence.

GEORGE OTAKE

(CONT˙)

The neighborhood hasn't changed that much in the years I've been away.

George waits for some kind of reaction from Hideo but there is none.

GEORGE OTAKE

I talked to my friend, Gordon, he's married now with three kids. Sounds happy. I think I'll go visit him before I leave.

Hideo picks up a newspaper and looks it over. Helen enters in a simple dress holding a bracelet in her hands.

HELEN OTAKE

(To Hideo)

Look what I found in Judy's room. Her bracelet.

(To George)

We gave it to her on her 17th birthday. Your father picked it out himself.

HIDEO

Why did you go in there, especially tonight, why make it hard on yourself.

HELEN OTAKE

I thought she took it with her when she left home.

GEORGE OTAKE

She must've forgotten it, Mama.

HELEN OTAKE

It was behind the dresser. Yes, she must've forgotten. . .She was so happy that day.

(A beat)

Judy was a lot like me when I was young. Carefree, fanciful. The war changed me, I think.

HIDEO

The war came and went, and we went on living, that's all.

HELEN OTAKE

If it weren't for the war, we wouldn't have met in Manzanar.

(To George)

The first time I saw your father I was standing in line with a bunch of girls at the mess hall. Your father came by carrying some lumber on his shoulder and a hammer in his left hand. And in his mouth, he had some nails. One of the girls knew him so she called his name. Poor Hide, remember? You couldn't talk with the nails in your mouth so you spit them out just to say hello. The girls all thought that was so cute. Your father was always helping people in the camp. They depended on him. He started a vegetable garden, and he even had chicken under the barracks.

HIDEO

Never mind all that. It's history. Past and gone.

There is a moment of silence.

HELEN OTAKE

Judy had such wild, romantic dreams.

HIDEO

I'm going out for a smoke.

Hideo exits.

HELEN OTAKE

I say things I shouldn't sometimes.

GEORGE OTAKE

It's Papa. He never understood you.

HELEN OTAKE

Don't blame him. He's a strong man, a good man. He's been my strength all these years.

GEORGE OTAKE

Even now Papa feels like a stranger to me. When I was growing up, I don't remember that we said much to each other. Am I wrong? Did we talk when I was a kid?

HELEN OTAKE

It's hard for him. He didn't have a good relationship with his father.

GEORGE OTAKE

But it's like we were rivals. Made no sense to me. Sometimes I feel he still hates me.

HELEN OTAKE

He never hated you. Don't think that. Your father made a lot of painful sacrifices in his life.

GEORGE OTAKE

I should worship him then.

HELEN OTAKE

No. Just respect him--for his courage.

GEORGE OTAKE

You're being kind to him, Mama. I admire you for that, but the man has no guts.

HELEN OTAKE

That's not true.

GEORGE OTAKE

He always hurts the people closest to him.

HELEN OTAKE

He has too good a heart and it tortures him terribly.

GEORGE OTAKE

My heart bleeds, Mama, but not for him.

HELEN OTAKE

Yes, for him, only for him.

GEORGE OTAKE

I tried to understand why he could joke with other kids, but couldn't do the same with Judy or me.

HELEN OTAKE

How do you explain a whole life? So many things happen, things we don't know about. Things we sometimes find hard to talk about. I wish you could've seen your father back then. I wish you could see him with my eyes.

GEORGE OTAKE

Well, no use digging up old bones. I'll be leaving Saturday anyway.

HELEN OTAKE

So soon?

GEORGE OTAKE

It's better that way. And I gotta get to work on Monday.

HELEN OTAKE

I was hoping you would stay longer. Maybe even come home.

GEORGE OTAKE

I can't live here, Mama. I just don't feel comfortable with Papa. And I know he feels the same way about me. I tried talking to him before you came in, but it just wasn't right. I mean, he sorta ignored me.

HELEN OTAKE

You don't have to live in this house. Stay in the city, close by, in case something happens. Having you back would mean so much to me.

GEORGE OTAKE

This isn't the way I saw my homecoming. I wanted everything perfect. There were night I couldn't sleep just thinking how great it would be to see all of you again. What a great time we had, you and Papa and Judy and me, laughing and celebrating. Papa was really happy, happy with me and everything. I never saw him laugh so much. I saw all that and it was so real to me, so real that sometimes I can't believe it really didn't happen.

HELEN OTAKE

It can happen, George, it can, if you try hard enough.

GEORGE OTAKE

Mama, I really tried to make something out of my life. I mean it, Mama. For you and Papa, I tried. You don't know how I used to worry that I'd die before making good. And yet why didn't I get moving, why didn't I get it in the right gear, instead of shuffling my feet and going nowhere. All I do now is sell suits, and I know it's a dumb job. But I've been doing now for five years. I'm pretty good at it, too.

Hideo enters the living room coughing. He sits in his chair and picks up the newspaper again.

HELEN OTAKE

George says he's going back to Atlanta.

(A beat)

Say something. Talk to him.

There is only silence.

GEORGE OTAKE

Never mind, Mama, never mind.

George exits quietly.

HELEN OTAKE

Hide, why do you act this way?

HIDEO

What?

HELEN OTAKE

Please put the paper down.

Hideo puts the paper away.

HELEN OTAKE

(CONT˙)

Don't shut out our son.

Light goes up in a memory area with bedridden Goro.

GORO OTAKE

Koroshite [...]sure[...]! Shindemo-e!

(Kill me! Die okay!)

HELEN OTAKE

Tell him you love him. You need him and he needs you. For once in your life, show how you really feel.

GORO OTAKE

Kill me! Kill me! I die, neva mind.

HIDEO

He knows how I feel.

HELEN OTAKE

Tell him how much he means to you. Then he'll understand. Then everything will be all right.

Light goes down on living room.

GORO OTAKE

Michi! Nani shoru? Dare mo kon.

(Michi, what are you doing? Nobody comes.)

Hideo enters a pool of light in the memory area.

HIDEO

Papa, I gave it a lot of thought. I haven't slept nights trying to find a way, an answer, but there's no other hope. I don't want to, Papa, believe me, but I have to put you in a nursing home. Do you hear me, Papa, do you understand? You'll have your own room. I asked for it special. And I'll come to visit every week, I promise. And when you get better, I'll bring you home.

GORO OTAKE

Michi! Michi! Hideo, where Mama? Call Mama!

HIDEO

Don't worry, Papa, you won't be alone. I'm here.

GORO OTAKE

Michi, come quick, nobody help me!

HIDEO

I won't leave you. I'm your son, I'll take care of you.

GORO OTAKE

Shaddup! You waste time! Why Mama not come! You go way! Tell Mama come! Ma-ma-a-a! Mama-a-a!

HIDEO

Shut up, Papa, shut up, will you! I can't stand you either, you hear me! I'm sick of your cries! Sick of your smell! You've lived your life, I have to live mine. You can't expect me to keep you here like this. Impossible. I know this is your house, Papa, and I know how much it means to you. But it's either you or me, Papa, do you hear what I'm saying? You had your chance, give me mine.

GORO OTAKE

(Subdued)

I live too long. Mo' betta I die long time ago.

HIDEO

No, Papa, don't say that. If only Mama was still alive, it would be different. You know that. I miss her, too. But I'm not talking for myself, Papa. There's Helen and Georgie. Helen's not a strong woman, and I worry for her, too. I thought first I would let her go back to her family. She doesn't want to be your nurse, Papa, and I can't blame her, can I? She's a good woman and I need her. You never showed me any love, Papa, and I understand. I accept that. And you must accept what I do to you now is not out of hate. Not hate.

Light down on Goro in memory area. Light up on living room. Tsune enters.

TSUNEO UJIMORI

Helen, I'm going to a motel tonight.

HELEN OTAKE

Why? What's wrong?

TSUNEO UJIMORI

I think it's better if I don't stay in this house.

HELEN OTAKE

What do you mean?

TSUNEO UJIMORI

Hideo knows.

HELEN OTAKE

I asked George to drive me.

Tsune exits.

HELEN OTAKE

Tsune, wait!

Helen exits. Light up on Judy in memory area at the age of 14. Light down on living room except for spot on Hideo.

JUDY OTAKE

I really need it for school. With an electric typewriter I can do my reports and compositions faster and neater and easier.

HIDEO

I'm tired of hearing about electric typewriter.

JUDY OTAKE

It'll help my grades.

Helen's voice in this flashback is offstage and on microphone.

HELEN OTAKE

You don't need an electric typewriter to get good grades.

HIDEO

Electric typewriter is too good for you. Just study harder instead of listening to radio or watching TV all the time. You always do homework with the TV on, what kind of studying is that?

JUDY OTAKE

You don't understand, forget it.

Judy exits.

HIDEO

Tomorrow you tell her she can get the electric typewriter.

HELEN OTAKE

It's too expensive.

HIDEO

Never mind. She said it'll help her with school.

HELEN OTAKE

She's only 14, Hide, she doesn't need something like that. Maybe a cheap, used one, but not electric.

HIDEO

If it's for school, it's okay. I won't drink beer for six months, that's all.

HELEN OTAKE

What am I going to do with you?

HIDEO

You go with her and help her find a good electric typewriter. But don't tell her I said do.

Light down on memory scene, light up on living room. Helen returns.

HELEN OTAKE

I persuaded Tsune to stay.

HIDEO

What'd he say?

HELEN OTAKE

He understands. I explained.

HIDEO

Explain? Explain what?

HELEN OTAKE

That we're both under a strain.

HIDEO

Don't make excuses for me. Especially to Tsune. He doesn't give a damn about you or me. He wants me to fail, he wants you to suffer. . .

HELEN OTAKE

Stop it! Stop it!

(Pause)

This house is too cold, I hate it.

HIDEO

Too cold, too cold, you always say that.

HELEN OTAKE

This house was too cold for Judy too. That's why she didn't come home. If only she'd call, we could've brought her home safe.

HIDEO

Judy changed. You don't know but she wasn't the same. It's too late.

HELEN OTAKE

Even George can't stand to stay here any longer than necessary.

HIDEO

Shut up about him.

HELEN OTAKE

I wonder how George will treat his son?

HIDEO

He's too worthless to get married.

HELEN OTAKE

Like you treat him? Like your father treated you?

HIDEO

Leave me alone, will you? You talk too much, I get so sick of it! Give me some peace and stop jabbering!

Hideo looks at Helen. He is speechless and helpless. After a pause he speaks.

HIDEO

(CONT˙)

I think I'm going to quit smoking. You always say I should stop and you're right. No more cigarettes for me. You watch, I'll quit, I'll do it . . .

Helen abruptly exits.

HIDEO

(CONT˙)

. . . for you.

Hideo sits in silence, lights a cigarette and smokes.

SLOW FADE TO BLACKOUT

END OF ACT 1

Act 2

Act 2, Scene 1

TIME: An hour later.

PLACE: The Otake living room.

Helen enters and begins tidying up the area just to keep busy. She stops, looks at the urn, then resumes cleaning. Tsune enters.

TSUNEO UJIMORI

Where's Hide?

HELEN OTAKE

In the bedroom resting.

TSUNEO UJIMORI

I don't think that man can ever rest. He makes me nervous just looking at him. How did you stand it all these

years?

HELEN OTAKE

Oh, it wasn't that bad.

TSUNEO UJIMORI

How 'bout Judy? Did he drive her out?

HELEN OTAKE

He wanted so much for Judy. He tried so hard to do the right thing.

TSUNEO UJIMORI

She was so young, so pretty. She would've made some guy a good wife.

HELEN OTAKE

I shouldn't have let Judy dream so much. I didn't encourage her, but I didn't stop her, either.

TSUNEO UJIMORI

Hey, hey, don't blame yourself. Those things happen. I read it in the papers all the time. You were a loving mother, who could ask for more?

HELEN OTAKE

But I still could've. . .

TSUNEO UJIMORI

What's going to happen after George and I leave?

HELEN OTAKE

Happen? Nothing will happen.

TSUNEO UJIMORI

You'll be lonely, thinking about Judy. It's not good for you. With just Hide and you around, it must get pretty quiet around here.

HELEN OTAKE

Oh, Hide wants to fix the fence. This house is so old, too. It needs fixing. Maybe I'll try to find a job, even part-time.

TSUNEO UJIMORI

I was thinking, might be nice if Mom came down here to stay with you a while.

HELEN OTAKE

Mom? But the trip would be too much for her. That's why I asked you not to bring her for the funeral.

TSUNEO UJIMORI

I know, I know, but this would be different.

HELEN OTAKE

How different?

TSUNEO UJIMORI

What I mean is she could keep you company.

HELEN OTAKE

I don't want to force her to stay with me.

TSUNEO UJIMORI

But that's the point. She wants to come. She wanted to come badly for the funeral too.

HELEN OTAKE

I didn't want her to know how Judy died.

TSUNEO UJIMORI

That's right and I didn't tell her.

HELEN OTAKE

You don't blame me?

TSUNEO UJIMORI

No, no. Now I think a three-month stay, that would work.

HELEN OTAKE

Have Mom stay with us for three months?

TSUNEO UJIMORI

Yeah. She could even stay six months, if you like.

HELEN OTAKE

No, I didn't mean that.

TSUNEO UJIMORI

She could be a big help, Helen, just being here, and she wouldn't get in the way.

HELEN OTAKE

It's not just me. I don't know what Hideo will say.

TSUNEO UJIMORI

He won't say a thing, not if you tell him you want her to stay and. . .

HELEN OTAKE

But I don't want her to stay, I mean, I know it sounds awful but. . .

TSUNEO UJIMORI

There won't be any problems.

HELEN OTAKE

Why bring her here now?

TSUNEO UJIMORI

For your sake. You haven't seen her in five years. It'll be good for both of you.

HELEN OTAKE

If that's the reason, she doesn't have to come. Believe me.

TSUNEO UJIMORI

I didn't tell you, but I'm planning another trip to Hawaii. Combination business and pleasure. I couldn't take Kimi the last time, so now she really wants to go.

HELEN OTAKE

I don't blame her.

TSUNEO UJIMORI

Yeah, she insisted. So I gave in. Now we can't just leave Mom alone in the house. You understand that. Naturally, I thought it would be a good time for Mom to come here.

HELEN OTAKE

What about Derek and Byron? Can't they. . .

TSUNEO UJIMORI

Sure, if it was for a week or two.

HELEN OTAKE

How long will you be gone?

TSUNEO UJIMORI

Three months?

HELEN OTAKE

That long?

TSUNEO UJIMORI

Well, once I finish off the Hawaii deal, I'm taking Kimi to Japan and the rest of the Orient.

HELEN OTAKE

What about your business?

TSUNEO UJIMORI

Byron can handle it okay. Besides, it's time I slow down. But Mom, well, she'd be comfortable with you.

HELEN OTAKE

I don't think Mom would like it here.

TSUNEO UJIMORI

Derek and Byron have their own families. . .

HELEN OTAKE

I really don't think Mom. . .

TSUNEO UJIMORI

The weather's better here too. You know how cold it gets in Chicago.

HELEN OTAKE

I don't know how she'll get along with Hide.

TSUNEO UJIMORI

(After a pause)

Well, Kimi and Mom don't get along too good. What I mean, it's natural, you know, but still it's pretty much the breaking point. Oh, you know Mom, she can be unreasonable at times. And Kimi has her own temper, but I can't fault her 'cause she lived with Mom all these years. It wasn't all bad, but it wasn't easy either. Anyway, now that Regina is leaving and no kids at home, well, Kimi wants more leisure time to do things like travel. And she and I were talking, you know, and we thought it would be fair if Mom stayed with you, say, half the year, and the other half with us. It's not as if we wanted to leave her with you forever.

(A beat)

We never bothered you and Hide about Mom before.

HELEN OTAKE

Hide had such a bad time with his father.

TSUNEO UJIMORI

The old man was sick and blind. Mom is healthy as an ox.

HELEN OTAKE

Hide won't like it.

TSUNEO UJIMORI

I'll send you money every month to. . .

HELEN OTAKE

It's not the money.

TSUNEO UJIMORI

Just for expenses.

HELEN OTAKE

I was never that close to Mom. You were the one she depended on.

TSUNEO UJIMORI

Yeah, I know, but this is the best way.

HELEN OTAKE

What if she gets sick here?

TSUNEO UJIMORI

Helen, things got to ease up on me, You don't know the hell I've been through all these years standing between Mom and Kimi.

HELEN OTAKE

I'm sorry.

TSUNEO UJIMORI

Nothing to be sorry about. Just the way it was, that's all. But now you see my side.

HELEN OTAKE

Yes, but. . .

TSUNEO UJIMORI

Good, that's what I want to hear. When I get home I'll call you and you can talk to Mom and tell her how much you want her to come.

HELEN OTAKE

Tsune. . .

TSUNEO UJIMORI

Okay, that's settled. Now I feel better. I got some papers I have to read, so I'll go to my room.

Tsune exits hurriedly. After a moment Hideo appears.

HIDEO

Tsune still mad?

HELEN OTAKE

No.

HIDEO

Looked like he was avoiding me just now.

HELEN OTAKE

He wants my mother to stay with us awhile.

HIDEO

Oh.

HELEN OTAKE

He's taking Kimi to Hawaii and the Orient.

HIDEO

And the old lady would be a nuisance.

HELEN OTAKE

He doesn't want to leave her alone at home.

HIDEO

So what's the matter with Derek and Byron?

HELEN OTAKE

They have their own families and. . .

HIDEO

And she can't stay with them for two or three weeks?

HELEN OTAKE

The trip's going to take three months. Actually, Kimi and Mom don't get along too well.

HIDEO

I'm not surprised. Your mother used to cuss me out real good.

HELEN OTAKE

Tsune said she wants to come here.

HIDEO

I don't believe him.

HELEN OTAKE

I think she doesn't feel wanted there now. Tsune wants us to take her half the year. He's willing to pay expense money.

HIDEO

I don't want his money. Can't handle his own mother so now he wants to pass her off on me.

HELEN OTAKE

She's my mother too.

HIDEO

Yeah, she's tired of bossing Kimiko around, so she wants to start on you.

HELEN OTAKE

I wouldn't let her.

HIDEO

That's right. If you can't manage her, you can always throw her in a rest home.

HELEN OTAKE

Don't start that.

HIDEO

I don't know what you mean.

HELEN OTAKE

Don't bring your father into this. He's dead. He died a long time ago. You won't let me forget. . .

GEORGE OTAKE

(OFFSTAGE)

Hey, Mama!

George enters carrying a photo album and high school yearbook.

GEORGE OTAKE

(CONT˙)

Mama, you never threw out my things after all this time.

HELEN OTAKE

Oh. I thought you might want them someday, to show your children.

GEORGE OTAKE

The old photo album and high school yearbook. Gee, it's funny, you know.

George and Helen sit on the couch. Hideo tries not to look interested.

GEORGE OTAKE

(CONT˙)

There's your handsome son. George Kiyoshi Otake. Quote: Heart of a saint, mind of a poet. Extravagant words. It should've said: Heart of a beggar, mind of an idiot.

HELEN OTAKE

Don't talk like that.

GEORGE OTAKE

I'm sorry, Mama, that's what some people think.

HELEN OTAKE

Look, George, here's a picture of you at your second birthday. See how proud Papa is, carrying you on his shoulders. He's smiling.

(A beat)

And here's a picture of your father with Mits, his best friend, taken before the war. He died in an accident.

HIDEO

Speeding on a highway in a rainstorm. Damn fool.

GEORGE OTAKE

(To Helen)

This photo of Grandpa is sure old. Gues he wasn't blind then. Look it, back stiff and straight as a sword. A proud-looking man. Bet he could've been a samurai in the old days.

HIDEO

He was only a farmer.

GEORGE OTAKE

I know that.

HIDEO

A poor farmer. We worked 14, 16 hours in the fields, sweating in the heat, shaking in the cold and rain, bending till I couldn't straighten my back. My body hurt so bad. I was a boy and I did a man's work. There were times when we had nothing to eat but ocha rice and daikon. But I didn't complain, not once in all that time did I say a word. I didn't care 'cause my mother preserved the daikon herself and she always smiled at me when she served dinner 'cause she knew how hard I had worked. My hands would cut and bleed and by the time I was 15, my hands were tough as an elephant's hide. Ugly, scarred hands, short and thick and clumsy. When my father got sick, I had to quit school and take care of the farm the best I could. Then my mother got sick, and died, before the war. At least she didn't have to go through the upheaval and relocation. And we had to give up the farm.

GEORGE OTAKE

The one thing that sticks in my mind about Grandpa was the way he would feel my arms and face and say, "Good boy, big boy." He wasn't well and he couldn't see, but he smiled when he said it. Then he had to go to the nursing home. I remember Papa carrying him in his arms to the car and we all rode out to that place.

HIDEO

My mother once told me it was because I was born that he didn't return to Japan. He thought I would have a better life in America, a better chance than he had. He made a sacrifice for me, but never wanted me to know about it.

GEORGE OTAKE

Wish I had known Grandpa better. But I was a little afraid of him, I guess. Once, when I was a kid, I was in Grandpa's room, and he heard me. I don't know how he knew it was me, but he called my name. Scared the hell out of me. I didn't say a word. I just held my breath and watched him, like he was some kind of bogeyman. "Kiyoshi," he said, "Kiyoshi, come." It was a lonely voice. Yet I never went to him. I sneaked out of the room and never looked back.

Tsune enters a short distance.

TSUNEO UJIMORI

Helen, okay if I help myself to some milk?

HELEN OTAKE

Of course, wait, I'll get it for you.

GEORGE OTAKE

Say, Unc, hungry? How 'bout a snack?

TSUNEO UJIMORI

Yeah, maybe I should eat something too.

The three of them exit, leaving Hideo alone. Light up on memory area with Mits in outdoors outfit. Light down on living room except for a spot on Hideo.

MITS TOGUCHI

Hey-y-y! Hide! Hurry up, get up here! Once before you die, you gotta see this view. That's why I brought you. Cleanse your soul, cut out all the poison that eats at your body.

HIDEO

I can't believe it.

MITS TOGUCHI

I never lie.

HIDEO

It's beautiful, really beautiful. Thanks, Mits.

MITS TOGUCHI

For what?

HIDEO

For bringing me up here. I feel alive. Like I never felt before.

MITS TOGUCHI

Hey, a rainbow!

Mits runs up to a higher platform.

MITS TOGUCHI

(CONT˙)

This is it! The end of the rainbow!

HIDEO

You nut.

MITS TOGUCHI

Right here, I tell you. I can feel it.

HIDEO

What? It's only an illusion.

MITS TOGUCHI

Ah, the mystical rainbow. No gold here, but I have magical powers.

HIDEO

You got a hole in your head.

MITS TOGUCHI

That's where you and me differ, Hide. I believe in magic.

HIDEO

I'll take reality.

MITS TOGUCHI

Reality? Reality in black and white? Reality without the rainbow?

HIDEO

So what's magic anyway?

MITS TOGUCHI

Magic, eh?

Mits pulls up his sleeves.

MITS TOGUCHI

(CONT˙)

Nothing up the sleeves as you can see. Okay, here comes the magic. Remember how mad my father was when I told him I was joining the Army? We were still in Manzanar, 1944.

HIDEO

Sure. Who can forget?

MITS TOGUCHI

And my father refused to talk to me when I left camp because I disobeyed him. Still, when I came marching home from Europe and I saw my father again, he had tears in his eyes, Hide, and I went up to him, put my arms around him and cried without shame. There was magic, real magic, the best kind of magic.

HIDEO

You and your father, that's different. You were his pet.

MITS TOGUCHI

You have magic in your life, too, only you don't see it.

HIDEO

Name one magic moment in my life.

MITS TOGUCHI

All right, the first moment, the very first moment you saw Georgie after his birth.

HIDEO

That wasn't magic. I thought Helen was going to die and I sweated for hours praying that if one had to die, let it be the baby.

MITS TOGUCHI

But it turned out okay and now you have a son to carry on the Otake name. That's magic.

HIDEO

Now I know what's wrong with you, you see magic in everything.

MITS TOGUCHI

That's right, that's my secret. An ant on a floating log survives a raging flood, that's magic!

HIDEO

All that magic can't help you succeed when you fool around.

MITS TOGUCHI

Hey, I told you. Pleasure rides in the front seat with me. Pain hitches another ride.

HIDEO

Mits, you should do something with your life. You got talent, you got nobody holding you back. Be the architect you wanted to be once. There's still time.

MITS TOGUCHI

Hey, don't put your dreams on my back. I got my own load to carry. Get your thrills elsewhere.

HIDEO

But that's just it! You don't have real problems like me, you're free!

MITS TOGUCHI

And why am I free? 'Cause I've mastered the sleight of hand. Now you see me, now you don't. I never look life straight in the eye. I wink, I blink, I wear rose-colored glasses.

Light down on Mits and memory area. Light up on living room. Hideo is alone for a moment, then Helen enters.

HELEN OTAKE

George was really hungry.

HIDEO

That's good. He looks a little thin. If he stayed around a while, he might gain some weight.

TSUNEO UJIMORI

(OFFSTAGE)

So I told this guy, "You can catch all the yellowtail you want, but you're using the wrong bait. Oriental girls don't like worms like you!"

George and Tsune enter laughing.

TSUNEO UJIMORI

(CONT˙)

Oh, Helen, that miso soup really hit the spot.

GEORGE OTAKE

Yeah, Mama, I sure missed your cooking.

TSUNEO UJIMORI

The green onions gave it a special flavor, just the right touch. Yep, can't beat home cooking.

(A beat)

Say, George, why aren't you married?

GEORGE OTAKE

Hey, there's plenty of time for that.

TSUNEO UJIMORI

You don't get married by a certain age, people start talking.

GEORGE OTAKE

Oh yeah? Well, don't sweat it, Unc, I got a girl.

TSUNEO UJIMORI

Hey, you hear that, Helen?

(To George)

Japanese girl?

GEORGE OTAKE

In Atlanta?

TSUNEO UJIMORI

Oh, oh.

HELEN OTAKE

Is she a nice girl?

GEORGE OTAKE

Yeah, Mama, she's got a real nice personality.

TSUNEO UJIMORI

Nice personality? That all? What about this?

Tsune makes a figure eight with his hands.

GEORGE OTAKE

Yeah, she's got that too.

TSUNEO UJIMORI

(To Helen)

Aeh, no wonder this boy wants to get back to Atlanta right away. I don't blame you, George, get 'em while you're young.

Hideo gets up and goes outside.

GEORGE OTAKE

Mama, she's a dental assistant.

HELEN OTAKE

Are you serious about her?

GEORGE OTAKE

With Nancy? No. We just have good times together. I don't want to get married, not for a long time.

(A beat)

Hey, Unc, you gotta see this picture of you.

George leafs through the album and finds the picture.

GEORGE OTAKE

(CONT˙)

Picture was taken a long time ago, man. Here. . .you, Mama, Auntie Kimiko and Grandma.

TSUNEO UJIMORI

Oh no, is that me? Haven't lost my looks, have I?

GEORGE OTAKE

You enjoy life. That's great. You don't miss a thing.

TSUNEO UJIMORI

Yeah? Tell you one thing I could miss. My ulcers.

GEORGE OTAKE

That bad?

TSUNEO UJIMORI

Nah. Comes with the territory. Ulcers and money go together like bread and butter.

HELEN OTAKE

Isn't coffee bad for ulcers?

TSUNEO UJIMORI

Sure. And hot tea, mustard and shoyu, tempura, fried chicken, all the stuff I like. My doctor wants me to go on a special diet.

GEORGE OTAKE

What the hell, you only live once. Eat what you want to eat. Doctors don't know everything. Do what makes you happy.

TSUNEO UJIMORI

You know, George, you're right. I never thought of it that way. Here, I was going on that diet next wee after the wedding, but now I won't.

HELEN OTAKE

Tsune, you're not serious?

TSUNEO UJIMORI

Why not? Dr˙ Otake here knows the real score. Live and let live, right, Doc?

GEORGE OTAKE

Sure, that's the best medicine for everybody.

HELEN OTAKE

I'm going to write Kimi and make sure you start on your diet.

TSUNEO UJIMORI

You hear that, George, your mother never worried about me when we were growing up, but now she sounds just like Grandma. You know, Grandma still thinks I'm her baby.

HELEN OTAKE

You were her whole world.

TSUNEO UJIMORI

Still am, I guess. By the way, she still doesn't miss a Sunday of church. Yep, she's got her religion and proud of it.

HELEN OTAKE

She was never that religious.

TSUNEO UJIMORI

Sure she was, you just never noticed.

HELEN OTAKE

I would've noticed something like that.

TSUNEO UJIMORI

Oh, come on now, Helen, you know you had your head in the clouds all the time. Mom was always after you to come back down to Earth. That's why you never noticed.

HELEN OTAKE

I don't think so.

Hideo returns and takes his seat.

TSUNEO UJIMORI

Say, George, why don't you come visit us, see your cousins. Derek and Byron will be happy to see you.

GEORGE OTAKE

Yeah, I will, someday.

TSUNEO UJIMORI

No, I mean it, come on up. You'll be surprised to see Derek and Byron's families, lots of little cousins running around.

GEORGE OTAKE

Hectic, huh?

TSUNEO UJIMORI

The Ujimori clan is bustin' out all over. Five grandchildren. And wait till Regina gets started. Helen, you should see Mom when the kids come over. She just glows. You know what she is? A great-grandmother. The matriarch of an American family, deeply rooted, thriving and united. Did we ever dare dream of such a time?

HELEN OTAKE

Yes, a long time ago.

TSUNEO UJIMORI

And we owe a lot of it to Mom, you know that.

GEORGE OTAKE

(To Helen)

I'm glad Grandma is coming here for a visit.

TSUNEO UJIMORI

Exactly, see your Mom needs her at a time like this. And the thing is, Grandma wants to come and help out where she can.

HIDEO

How is she going to help?

TSUNEO UJIMORI

What?

HIDEO

I said, how can she help?

TSUNEO UJIMORI

Well, I know Helen told you how important it is to her, to have our mother stay with her.

HIDEO

Why don't you admit you want to get rid of her.

TSUNEO UJIMORI

I never thought anything like that.

HIDEO

She doesn't fit in with your plans anymore, does she? She gets in the way, what good is she now?

HELEN OTAKE

Hide, stop, just stop. Not tonight, please.

HIDEO

Yes, tonight, why not.

(To Tsune)

Is it Kimi? She forcing you to throw your mother out?

TSUNEO UJIMORI

Don't bring Kimi into this.

HIDEO

You talk big but you can't stand up to your own wife.

TSUNEO UJIMORI

Who the hell do you think you are, talking to me like that?

HIDEO

Oh, that's right. I forgot about the precious Ujimori family. Sure, old man Ujimori came Hiroshima and was a merchant. Big deal. And my father was a dirt farmer from Kumamoto, poor and stinking with sweat. I'm not supposed to be walking on the same ground with you.

HELEN OTAKE

My father never said that to you.

HIDEO

No, but your mother did.

(To Tsune)

And now you want to dump her on me. What's the matter, I'm not a leper anymore?

GEORGE OTAKE

Why attack a harmless old lady? She can't hurt you.

HIDEO

She hurt me, she hurt me plenty. And I never forget. You think I'm not human, you think I don't feel?

GEORGE OTAKE

No, you don't feel. That's the trouble with you.

HIDEO

Yeah, take the Ujimori side, I don't care. You want to change your name to Ujimori, go 'head. Otake name is not good enough for you anyway.

GEORGE OTAKE

Maybe you're right.

HIDEO

Sure, I'm only a produce man, hawking rotten apples and wilted lettuce. I know what I am. Everything I see at work grows old and decays. And you know what we do with them? We throw 'em out, we put 'em in a pile in a cold, dark place where nobody sees them, and until they stink, and the flies come, and we all get sick to our stomachs.

TSUNEO UJIMORI

I'll tell you one thing, after the way you treated your father. . .

HIDEO

How did I treat him? What did I do?

TSUNEO UJIMORI

I would never put my mother away like that.

HIDEO

Sure, put the old hag in a resthome, let her raise hell there, see if you can face that.

TSUNEO UJIMORI

I wouldn't stoop that low.

HIDEO

That's funny coming from you. Getting rich on crooked land deals, cheating your own people. . .

TSUNEO UJIMORI

That's a damn lie.

HIDEO

You're an old fool, a useless old fool!

TSUNEO UJIMORI

I'm not staying in this house. I should've left the first time.

Tsune exits quickly.

GEORGE OTAKE

Why, Papa, why? Why can't you leave anyone alone? If you have that much hate in you, why didn't you use it 20 years ago?

HIDEO

Twenty years ago?

GEORGE OTAKE

Yes. When the two men came.

HIDEO

What two men?

GEORGE OTAKE

You were going to buy a market.

HIDEO

So what? You were just a kid.

GEORGE OTAKE

But I remember. You were all set to buy until two guys came and said it wasn't safe for you to move into that neighborhood store, that it was better if people like us stayed with our own kind.

HIDEO

That wasn't it.

GEORGE OTAKE

I heard. I heard everything.

HIDEO

You heard wrong. The banks didn't lend me the money, that's why I didn't buy the market.

GEORGE OTAKE

But in the end, money wasn't the problem because the market owner practically wanted to give it away. But you were scared, scared when you should've been angry.

HIDEO

You don't know what you're talking about.

GEORGE OTAKE

I never forgot that night. It always came back to me and I couldn't stand seeing you that way, giving up so easily. I wanted you to fight those men, I wanted you to kick their ass and tell them you'd break their necks if they ever came back. But you said nothing. You just took it without a fight. Didn't you have the guts to do something? Didn't you? Maybe that's why I'm the way I am. I don't know. I don't care anymore. Forget it, forget it.

George exits.

HIDEO

Wait. I wasn't scared, I didn't give up.

(A beat)

Helen, it wasn't the way George said. . .was it?

HELEN OTAKE

No, Hide.

HIDEO

What happened that night? What did we say?

HELEN OTAKE

It was too long ago.

HIDEO

The market was a bad idea to buy 'cause we weren't sure customers would patronize the place. And we heard rumors a supermarket was going up nearby, so finally we decided not to. . .that was the reason, wasn't it, Helen, tell me.

HELEN OTAKE

Yes, Hide. George didn't understand. He was too young to know the real situation, how it was.

HIDEO

And Judy, I didn't give up with her.

GEORGE OTAKE

(OFFSTAGE)

Mama, can you come here a minute. I need you.

Helen looks at Hideo, hesitates.

GEORGE OTAKE

(OFFSTAGE)

Mama!

Helen finally exits. Now we hear a tape of a baby crying. Hideo acts as if it's coming from nearby. Baby continues to cry. Light goes down on living room except for light on urn. Hideo moves into the urn's light.

HIDEO

Helen, Helen.

Helen's voice is again offstage and on microphone.

HELEN OTAKE

(OFFSTAGE)

What?

HIDEO

Oi, oi, oi, don't cry now, Judy, don't cry. You're a big girl, eh, yosh, yosh, yosh. Helen, hurry up.

HELEN OTAKE

(OFFSTAGE)

What do you want?

HIDEO

What's the matter with you? Can't you hear Judy crying?

HELEN OTAKE

(OFFSTAGE)

She can cry a little, won't hurt her.

Sound of baby crying slowly fades out.

HIDEO

I don't know, maybe she's sick.

HELEN OTAKE

(OFFSTAGE)

Her diaper's probably wet. Anyway, she's not crying now.

HIDEO

Sure, she knows her Papa's watching over her, that's why. Isn't that right, Judy? You hungry? I think she's hungry, you better feed her.

HELEN OTAKE

(OFFSTAGE)

I'm busy sewing, you feed her.

HIDEO

Always sewing this, sewing that, you don't have time for the baby.

HELEN OTAKE

(OFFSTAGE)

Well, I'm trying to save money where I can. The sewing helps. Don't worry about her.

HIDEO

Your Mama is mean, eh. You're only a baby, you don't know what's happening. You were an accident, yeah, you really surprised your Mama and me. And accidents cost money.

HIDEO

(CONT˙)

Now I have to work extra hard. You understand? Too bad you can't stay small and cute like this forever. But you have to grow up someday, eh, you have to grow up.

Light up in living room. Helen enters half way. George is behind her.

HELEN OTAKE

George wants me to go with him.

HIDEO

Where?

HELEN OTAKE

To take Tsune to a motel.

HIDEO

You don't have to go.

GEORGE OTAKE

Come on, Mama.

HELEN OTAKE

(To Hideo)

I won't be long.

HIDEO

Don't go.

GEORGE OTAKE

Mama.

HELEN OTAKE

(To Hideo)

I'll be back.

Helen and George exit. Light up on memory area with Judy who is now 18. Light down on living room except for light on Hideo.

JUDY OTAKE

Why won't you listen to me? Don't you hear what I'm saying, Papa? I trust Frank. I believe in him. I want to be with him.

HIDEO

I thought you were smarter than that. You sound like a stupid child.

JUDY OTAKE

But I'm not a child anymore. I'm 18. I know what's right for me.

HIDEO

You think Frank is better for you than your own family?

JUDY OTAKE

Yes.

HIDEO

What did he ever do for you?

JUDY OTAKE

He makes me believe in myself. That's important to me, Papa. I need him. He's good for me.

HIDEO

You'll be sorry 'cause he'll treat you bad.

JUDY OTAKE

No, not Frank.

HIDEO

Go 'head then, I don't care. Run away with him. Don't come crying to me later, 'cause if you leave this house now, you don't come back ever.

JUDY OTAKE

You won't have to see my face again not for a long, long time.

Light fades slowly and out on Judy.

HIDEO

Judy, wait. Wait.

Doorbell rings. Light up on living room.

FRANK HANDEL

(OFFSTAGE)

Mr˙ Otake.

Again the doorbell rings.

FRANK HANDEL

(OFFSTAGE)

Mr˙ Otake.

HIDEO

Yeah. . .who is it?

Frank appears out of the shadows.

FRANK HANDEL

It's me, Frank. The door was open.

HIDEO

What do you want?

FRANK HANDEL

I'm sorry about Judy.

HIDEO

Sorry? I don't believe you.

FRANK HANDEL

Judy meant a lot to me. You see I didn't know Judy had died. I was in New York when it happened.

HIDEO

Don't lie to me.

FRANK HANDEL

I'm not lying. A friend contacted me, said the police were asking questions, but it was only a routine case, they said.

HIDEO

She had her whole life ahead of her and you destroyed her.

FRANK HANDEL

No, no, you're all mixed up. Judy was always a scared girl, afraid she would fail. I tried to give her confidence, but it was like there was a voice in back of her, pulling her down, making her shrink back. One night she was supposed to sing at a small club, a place where she could try out, nothing special. But she was so scared she couldn't go on. She got sick and threw up. It happened more than once. She just couldn't do it. It depressed her. She couldn't sleep. She didn't know what to do.

HIDEO

She should've come home then, she should've come home.

FRANK HANDEL

Yes. I even told her that, but she said she couldn't return a failure. I guess maybe I was scared for myself too. I began thinking her failure would rub off on me, like it was some contagious disease. I wanted to write, but I couldn't, not with her around.

HIDEO

She'd be alive today if she had listened to me.

FRANK HANDEL

In the end, nothing I said had any effect on her. I couldn't pull her out of the dark hole she was in. It was like lifting away the layers of her soul, so twisted and tortured and crying for help. And it reached the point where I couldn't look at her, so I walked out. I gave up on her. I told her I was leaving 'cause I couldn't stand what she was doing to herself.

HIDEO

You forced her to take those pills.

FRANK HANDEL

No, how can you say that? The police must've told you.

HIDEO

You killed her!

FRANK HANDEL

That's crazy! I never thought she would go that far. It was suicide.

HIDEO

Shut up!

FRANK HANDEL

Don't you see? I wasn't enough for her. I wasn't the most important person in her life. That hurt me, I guess. So what could I do? Maybe I shouldn't have left her but I did. I gave her an address in New York where she could reach me if she got her head straight. Later, I got a Christmas card from her. I didn't understand it at first, but she asked me to throw her ahes on the sea.

HIDEO

Her ashes belong with her family.

FRANK HANDEL

That's not what she wanted.

HIDEO

It's what I want.

FRANK HANDEL

I called the mortuary. They said you brought Judy's ashes home. Is that the urn?

HIDEO

Don't go near it! Don't touch it!

FRANK HANDEL

Let her go. You didn't love her, you treated her worse than a stranger.

HIDEO

I treated her like a daughter. I gave her all the things I didn't have.

FRANK HANDEL

She told me how you never said a kind word, never even touched her or hugged her. Just once she wanted you to hold her and comfort her, to be gentle and kind.

HIDEO

There was no time to be soft. There was no need for it.

FRANK HANDEL

No time to even touch her?

HIDEO

Touch? What does it mean? Nothing.

FRANK HANDEL

All I want to do now is to make it up to Judy. I can say I'm sorry and I can beg her to forgive me. Please give me her ashes.

HIDEO

If you try to take her again, I'll kill you! I won't give her up, not to a sonavabitch like you!

FRANK HANDEL

Don't act so self-righteous with me. I know more than you think. You want me to tell you, is that it? All right, dammit, she wrote in the card that you found her. You were actually there at the apartment. And after you left, that's when she must've decided to kill herself.

HIDEO

No!!

FRANK HANDEL

What did you say to her?

HIDEO

Get out!

FRANK HANDEL

What happened there?

HIDEO

Nothing!

FRANK HANDEL

Don't lie to me!

HIDEO

Get out!

FRANK HANDEL

Don't lie to Judy!

HIDEO

Get out before I kill you!

Frank picks up the urn and Hideo reacts quickly.

HIDEO

(CONT˙)

No!!

They struggle, each grasping the urn. After several frantic moments, the urn accidentally falls to the floor.

Hideo throws Frank to the ground.

HIDEO

(CONT˙)

I'll kill you! I'll kill you!

Frank scrambles off. Hideo looks at the urn horrified. Light up on Judy in the memory area. She's in a robe, her hair is uncombed. Light down on living room except for light on Hideo, and the urn.

JUDY OTAKE

Papa. . .hello. . .I was just thinking of you and Mama. Is she here too?

HIDEO

No. She doesn't know I'm here.

JUDY OTAKE

Oh. Funny how sometimes you think of people and they show up, you know. I mean, Frank and I were talking and, and, he thought maybe I should. . .

HIDEO

Why are you living in a place like this?

JUDY OTAKE

Huh? What?

HIDEO

I'm glad Mama isn't here to see you like this.

JUDY OTAKE

Something wrong? Something happen to Mama?

HIDEO

Where's your shame?

JUDY OTAKE

Why are you saying all this? What's wrong with me? No, don't tell me, I don't want to hear.

HIDEO

You failed. You failed like I said you would. People are laughing at you.

JUDY OTAKE

No, stop! Stop!

HIDEO

You ready to admit your mistake?

JUDY OTAKE

What mistake? There's no mistake. My life's not a mistake.

HIDEO

Next time you listen to me.

JUDY OTAKE

Next time? Oh no, there won't be a next time. You want me to go on my knees and say, "Oh, Papa, I'm sorry I disobeyed you, please forgive me. and let me come home." You think that? Oh, Papa, don't say that or I'll die laughing.

HIDEO

Look at what Frank did to you.

JUDY OTAKE

Frank? Oh yeah, that's right, Frank. He's in New York, making contacts for me; knowing the right people that's what counts. I don't need you, Papa. You don't mean a damn to me. Eat your words now, why don't you? See if I care.

HIDEO

Shut up!

JUDY OTAKE

You make me sick, Papa, do you hear me? You make me sick!

HIDEO

I said, shut up!

JUDY OTAKE

No, I won't shut up! You don't belong here. Nobody asked you to come. I don't need your goddam spying! I'm free, I'm free, and you can't touch me!

HIDEO

You're not my daughter.

JUDY OTAKE

Get out, get out! Go back where you came from! Get out of my life, out of my memory!

HIDEO

My daughter is dead. Dead! What I see now is a ghost, sick, and ugly and unclean. And I pray to God I never see it again!

Hideo's facial expression slowly changes and he is back in the present, and his face shows the shock of the present reality. He looks down at the urn and slowly goes to his knees to face the urn. Lightly he touches the urn with one hand, then the other. Light fades on Judy in memory area, whose face is no longer angry, but sad and lost and helpless. Gently Hideo lifts the urn to his chest and hugs it gently at first, then tightly. He rocks back and forth with the urn wrapped in his arms and he is in tears. Light slowly fades to blackout.

THE END

(END OF PLAY)